



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

tion to the century's art, and with the further view to giving him just rank with his fellow-workers.

The magnificent form in which the volume is presented necessarily makes it costly, and it is to be hoped that, in view of the unusual value attaching to Mr. MacColl's study, the publishers may see it to their interest to issue the work in cheaper form, so as to bring it within the reach of students, since, to those who wish to understand the evolution and development of the century's art the book is invaluable. ❀ The midwinter special number of *The Studio*, "Corot and Millet," published by John Lane, is one of the most exhaustive presentations of these two French masters yet given to the public. The work comes in almost faultless dress, with a wealth of illustrations in photogravure, color-work, and half-tones. Upward of fifty reproductions are given of oil-paintings, charcoal drawings, and etchings by Corot, and almost seventy-five of crayon studies, oils, pen-drawings, etchings, water-colors, etc., by Millet. Such a marshaling of illustrative features is altogether unusual, and the selection of the works for reproduction and the excellence of the plates reflect the highest credit on the editor, Charles Holme.

Textually the work is scarcely less important. The critical essay on Corot is written by Gustave Geffroy, and that on Millet by Arsène Alexandre, art writers who have made a special study of their subjects, and who are thus competent to speak with authority. Frederick Keppel has likewise contributed a few pages of notes on Millet's etchings.

Corot and Millet are two of the greatest masters of painting France has produced, and the volume here noticed is especially welcome to the student of art, not so much on account of the monographs—there is no paucity of literature on the subjects—as on account of the great number and variety of the illustrations and the superb form in which they are offered.



BOOKS RECEIVED

"Nineteenth Century Art," by D. S. MacColl. The Macmillan Co. \$16 net.

"Poems You Ought to Know," selected by Elia W. Peattie, and illustrated by Ellsworth Young. Jamieson-Higgins Co. \$1.50.

"Letters and Lettering," by Frank Chouteau Brown. Bates & Guild Co. \$2.

"Photograms of the Year 1902," compiled. Tennant & Ward. \$1.25.

"Corot and Millet," by Gustave Geffroy and Arsène Alexandre. John Lane. \$2 net.

"Burne-Jones," by Malcolm Bell. The Macmillan Co. \$1 net.

"Correggio," by Leader Scott. The Macmillan Co. \$1 net.